

Stained Glass

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A Quarterly Devoted to the Craft
of Painted and Stained Glass



Summer 1942

xxxvii

NO. II

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IMPORTANT NOTICE

Convention Postponed

BASED upon the general opinion of officers and members of the Executive Committee, it has been decided to postpone the Stained Glass Association Convention until next year.

Under the present unsettled conditions involving gasoline shortage, uncertainties of travel, and the Government's tendency to discourage conventions, this seems to be the most practical course to follow.

A meeting of the officers and Executive Committee is to be held on June twenty-second at 10 A.M. in the office of S. A. Bendheim, 16 Horatio Street, New York City; and on that afternoon at 2 P.M. there will be a general meeting to which all members of the Association are cordially invited.

The Iron and Steel Situation

A RECENT ruling of the War Production Board (General Conservation Order M-126) has caused considerable anxiety among stained glass craftsmen.

However, meetings of the Association officials with representatives of the Board are very encouraging. The ruling has been interpreted to apply to the manufacturer of ventilators and iron frames. In other words, studios may place their orders to be in process before June eighteenth. This work should be completely processed and delivered before August third, but no time limit has been set for the stained glass craftsman's complete installation.

We also have assurance, on good authority, that after these dates, our individual appeals for exception will be well received. It was made quite clear that the War Production Board has instructions to grant reasonable requests for material needed to complete work that does not interfere with the war effort. The intention of their organization is to treat these things sensibly and equitably.

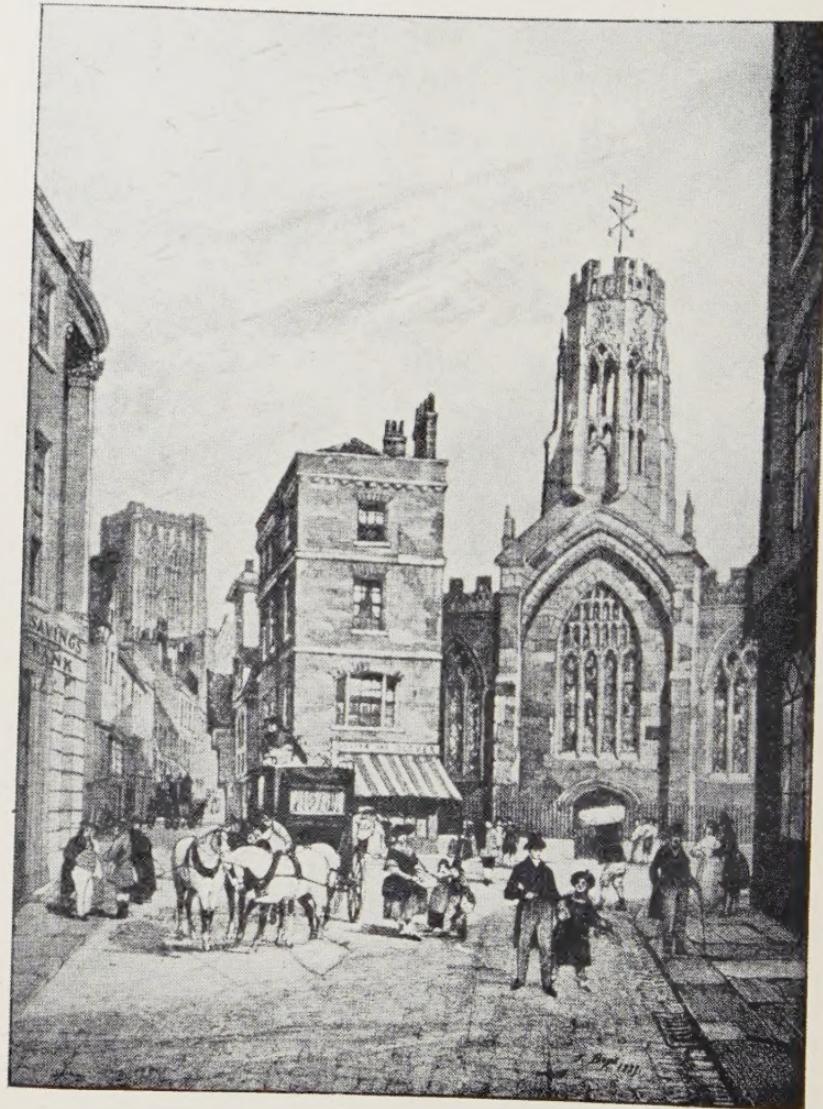
Our craft was one of the few exceptions from the lead order. We use much more lead than steel, and it is reasonable to believe that we may expect the same coöperation and consideration in the present situation.



“The artist, whether he knows it or not, is consulting God when he looks at things.”

Jacques Maritain

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ST. HELEN'S SQUARE, YORK, IN 1837
From a water-colour by T. Boys

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SUMMER
1942

Editorial Notes

THE war clouds that were hovering over America as the Stained Glass Association convened at Huntington, West Virginia, almost a year ago, burst into actual war at Pearl Harbor on December seventh. Since that brutal surprise attack, events have moved rapidly and our country is now engaged in total war with Germany, Italy, and Japan.

Each of us has been called upon by our Government to sacrifice to win the war for the preservation of the democratic way of life. Win we must and will.

To reach the victory which lies ahead, and no one can say how far, is a task of herculean proportions which necessitates the full and complete coöperation and coördination of every man, woman, and child in our beloved country. It is a challenge we must all meet willingly and with fortitude,—yes, and with absolute faith that right will emerge the victor over military might, brutality, and oppression.

During the past year, priority regulations have

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seriously threatened our craft, but with the assistance and complete coöperation of members, hastily-formed committees came to the rescue and together we ultimately were granted the relief we appealed for. Even our good friend, Benny, of 16 Horatio Street put his robust shoulder to the wheel and played no small part in helping our cause. His deep and sincere interest in our craft is continuous and his work of adding new members is without parallel. Surely, we have all been enriched by his friendship and loyalty, and we appreciate his countless good works.

Through the hard times of the past year, our Association has not only managed to carry on, but as a matter of fact has been strengthened by a marked increase in our membership. It is an indication that the Association has not outlived its usefulness. Rather, it is prophetic of steady growth and a more unified determination to make stained glass a fine art in every sense of the word.

This year our annual convention is to be held at Philadelphia, June 22, 23, and 24. Although our craft, to some people, may seem trivial, unimportant, and unnecessary, during war, we are certain that stained glass is an important part of that civilization we are trying to save, and stained glass helps to maintain the spirit and strength which are essential.

The 1942 convention promises to be one of the most important conventions we have ever held, for we must plan the rôle of stained glass in the war effort, and we must also prepare for the day when peace prevails. Then, as always, there is the pleasure of meeting fellow-artists and craftsmen in friendly gatherings, which leads to a better understanding of the many complex problems we all encounter.

EDITORIAL NOTES

It has been a great honor to have served as your president for the past three years, and I am grateful for your confidence and the wonderful and friendly spirit of coöperation which have been an inspiration and joy. For my successor as President, I earnestly hope that a peaceful and prosperous era will soon follow so that our craft may go forward to even greater achievements.

As time goes on, and as the theatre of war becomes larger, we will doubtless be called upon to make further sacrifices. Let us all hope and pray for victory in the not too distant future, but, despite the time it will take, we must carry on with all the energy and resources we possess. Our craft may suffer immeasurably, but we must look ahead to a more abundant and happy future.

By pulling together at our next convention, our future course can be charted, so that when peace comes to the world, stained glass will be ready to take its place among the arts of modern civilization.

W. H. B.

Tentative Plans for the 34th Stained Glass Convention

GAITHERING of the clan, Sunday evening, June 21st, at the Hotel Warwick, 17th and Locust Streets, Philadelphia's outstanding hotel. While the men are meeting together and discussing their competitors who have not already arrived, we are going to show to the ladies movies of the last Convention so they can enjoy themselves as much as the men usually do on Sunday evening. There will also be an Executive Committee meeting that night.

MONDAY, JUNE 22ND

The business meeting of members of the Stained Glass Association will be held at the Art Alliance, around the corner from Hotel Warwick, on Rittenhouse Square, at ten o'clock promptly. While the business meeting is in session, a trip to the John Wanamaker store has been planned for the ladies. They will have lunch at the Wanamaker Tearoom, and the others will have lunch at the Art Alliance. The Art Alliance is issuing guest cards to all the delegates to the Convention, giving them the privileges of the Club. We will leave the Hotel Warwick Monday afternoon at two o'clock sharp and go to Bryn Athyn to visit the Cathedral and "Glencairn," the castle of Mr. and Mrs. Raymond Pitcairn, which contains the

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finest collection of mediaeval stained glass in this country, as well as many other outstanding art treasures. The whole castle has been built to display stained glass, and this will be as fine as a trip to Europe. We will leave there after five o'clock and the bus will take us to the Studio-farm of Mr. and Mrs. George Sotter, "Holicong," near New Hope, where we will have a picnic supper, swimming, country dancing, etc. We will leave there about ten o'clock, and the bus will take us back to the hotel.

TUESDAY, JUNE 23RD

Business session and election of officers at the Art Alliance at ten o'clock. After lunch (which can be had at the Art Alliance, although neither the luncheon on Monday or Tuesday are official and will have no speakers), a bus will take us on a historical trip through the Shrines of the Cradle of Liberty: Independence Hall, Carpenter's Hall, Betsy Ross' House, Old Christ Church, Benjamin Franklin's Tomb, Old Swedes' Church, etc., ending up at the Graphic Sketch Club, where we will see one of the most interesting craft exhibits in the country and be the guests of the benefactor, Mr. Samuel Fleisher, for tea. We will be brought back to the hotel in plenty of time for the banquet, which will be held at either the Hotel Warwick or the Art Alliance. *Informal* dress will be worn at the banquet. The speaker of the evening will be Antonin Raymond, former associate of Frank Lloyd Wright.

WEDNESDAY MORNING, JUNE 24TH

We will go out to Valley Forge by bus. We will go through the beautiful main line section and the Bryn

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Mawr College Campus. After a picnic lunch on the grounds of the Valley Forge Chapel, the bus will bring us back to the Franklin Institute, which we will visit, and the Fels Planetarium, which we will also attend. This will conclude the organized part of our Convention.

The rates at the Hotel Warwick are \$4.50 per day for single rooms and \$7 per day for double rooms.

The registration fee will be \$10, which will cover everything except the lunches on Monday and Tuesday. It will include the bus tours, the picnic supper and picnic lunch, the banquet and admissions. It does not, however, include alcoholic beverages.

Due to conditions, there may be some changes or substitutions made in this program.

Mrs. Willet and Mrs. Sotter are arranging the program for the ladies, and Mr. D'Ascenzo, Sr. and Jr., Mr. Sotter and myself are carrying out the plans for the Convention.

HENRY LEE WILLET

Litany of Creative Beauty

REVEREND ROBERT T. WESTON

What is so great a good as the joy of creating—
Of shaping by our own thoughts and hands the beauty which others
may share?

FOR WORDS THAT SEEM DULL UPON THE LIPS OF THE
CROWD COME ALIVE IN THE MIND OF THE POET;
THEY SPRING FROM HIS HEART AS A SONG AND INSPIRE
THE WORLD.

The sounds of the earth beat upon our ears unheeded,
But one man touches the strings of a violin and our souls rise on wings
of music.

COLORS BRILLIANT AND DULL PASS BEFORE US AND WE
CARE NOT,
BUT A PAINTER BRUSHES THEM UPON A CANVAS AND
REVEALS TO US HIDDEN GLORIES.

Ore that is dug from the earth lies formless on a shovel;
Yet it flashes in an engine as steel or is wrought into the strength
and beauty of a bridge.

AT THE HANDS OF MAN, UNFEELING STONE RISES IN
MAJESTY,
AND IN THE TEMPLE HE HAS BUILT MAN FINDS GOD.

How wonderful is the creative work of man;
How beautiful are the products of his mind and hand!

BLESSED ARE THE TOILERS WHO SERVE MANKIND BY
THEIR LABOR,
BUT BLESSED ABOVE ALL ARE THEY WHOSE HANDS
BRING FORTH BEAUTY FROM THE COMMON THINGS
THAT WE PASS BY.

— *The Beacon Song and Service Book*
The Beacon Press, Boston, Massachusetts

The Mediaeval Glass-Painter

JOHN A. KNOWLES, F.S.A.

It was with considerable reluctance that, owing to the press of timely material, we discontinued the publication of Knowles' monumental study, The York School of Glass-Painting.¹

The remaining two chapters are most interesting in their account of the life and times of the mediaeval craftsmen in glass, and we are happy to have this opportunity of completing chapter seventeen.

IT HAS always been somewhat of a mystery how such vast quantities of stained glass as were being turned out in the fifteenth century were ever done at all, in view of the painfully slow methods then in use and the small number of workers in the craft. The explanation of this, as also of the lack of striking individuality and personal characteristics which would enable us to identify the work of one artist from that of another, is probably found in the fact that these glass-painters lived in such close association with each other. Competition in business could hardly have existed at all. As likely as not, when any one master got a large order, such as a number of windows for a monastery or church, the work would be spread amongst others of the craft, to be carried out completely or in part. We have direct evidence of such an arrangement in the case of the windows in King's College, Cambridge, which are not only of great size, but large in number and all painted at one

¹ The MacMillan Co., New York, 1936.

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time. The order had originally been given to Barnard Flower, glass-painter to the King, who must have been in a very large way of business to tackle such a job, besides taking other very large contracts, such as the windows for Henry the Seventh's Chapel and other churches, and all these within the space of a very few years. He died in 1517, however, when the King's College windows had only been begun, and no fewer than six firms had to be called in to finish the work. Some of these, as we learn from the contracts,¹ merely did painting and glazing, the cartoons being supplied to them by the others.

At York, in the case of large works such as the St. William window, much the same practice appears to have been the custom. A close comparison between the draughtsmanship and technique of different parts of the window reveals the fact that several hands were at work, but whether these were all the employees of one master, or several artists or firms working in conjunction, it is impossible to say with any degree of certainty. As will be shown shortly, the latter is the more likely. There were evidently at least four different figure painters working on the heads of the St. William window, and the difference in technique and treatment by each of them is particularly noticeable, and more so by the fact that in some cases two different painters were working from the same drawing, which was being used over again. No. 1, who painted the head of the so-called King of Sicily (panel No. 27) and other principal heads, painted the under edge of the eyelid and the pupil of the eye all at one stroke of the brush, without lifting it from the

¹ Printed in Winston, *Hints on Glass Painting*, ed. 1867, Appendix B, p. 390.

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HEAD OF SAINT WILLIAM
SAINT WILLIAM WINDOW, YORK MINSTER
FIRST QUARTER OF THE FIFTEENTH CENTURY

glass; just as one would write a comma lying on its side. The pupil and iris were not indicated separately, but by a solid round dot, or in the three-quarter view of a head an oval one represented both. Artist No. 2, who did the head of St. William in panel No. 23, was equally accomplished, if not more so, this head being as fine a thing as any done by the York School. He rendered the iris as a small complete circle, not partly covered by the eyelid, and with the pupil shown in the centre by a small dot. No. 3 lacked the simplicity and directness of the others; he showed the edge of the upper eyelid with two lines instead of one thick

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one, which suggests shadow and thickness better. He laboured and overpainted the head, exaggerated the shadow under the eyes till they appear puffy and protruding, and overemphasized the hollow of the cheek. No. 4 was a poor hand, and the eyes in his heads are small and pig-like. Similarly the work of at least two different ornamental painters can be distinguished. No. 1 had a wonderful feeling for growth and radiation, and his ornament fills the space beautifully, whilst the work of the other is inferior in every respect. The most likely explanation of these divergences is that the work was done by a ring who pooled it amongst them, probably by sections; and this would be rendered more easy since they lived close together.

In mediaeval times the practice was for all the workers in each individual trade in the town to congregate together in one street. Thus in York all the makers of spurs lived in Spurriergate, and all butchers in the Shambles. This arrangement arose probably partly from a natural tendency in human nature for those of similar occupations to herd together, such as we see in our own day where, for this reason as well as from motives of convenience, diamond merchants congregate in Hatton Garden, doctors in Harley Street, and old booksellers in Charing Cross Road. In a mediaeval city it was probably to some extent dictated by civic authority, as it rendered the task of collecting dues and checking weights and measures much easier than it would otherwise have been if all engaged in one trade were dispersed in different parts of the town. In York the glass-painters lived in Stonegate, which street they, not being a very numerous craft, shared with the founders. Before St.

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Helen's Square was made, Stonegate was a continuous street stretching from the Stone Gate on the river bank beside the Gildhall, where ships on the Ouse unloaded their cargoes, to the Minster Gates. It lies in two parishes, the upper end of the street being in the parish of St. Michael-le-Belfrey, and the lower end in St. Helen's. The glass-painters seem to have lived chiefly at the lower end, within a very small area near St. Helen's Church (*Frontispiece*).

In those days the mediaeval city was not what we are apt to imagine — a mass of houses huddled together within the city walls. The streets, though narrow, were in the nature of lanes or passages from one point to another, and the blocks of houses had open gardens in the centre. The small tenements and cottages such as we see nowadays built on either side of passages leading out of the main streets were a later addition; and these courts were formerly pleasant gardens belonging to the houses facing the street. In these gardens no doubt the glass-painters would have their kilns and perhaps one or two small workshops, and there on a summer evening they and their wives would walk or sit, whilst very likely the young people exchanged tender glances, and there was much love-making over the garden wall. It is quite possible that the alliance between the two great Chamber and Petty families of glass-painters was brought about by Matthew Petty being captivated by the bright eyes of Gillot Chamber, who probably lived next door.¹ These glass-painters were practically one large family: they lived side by side, went to school together, served their time and worked together,

¹ "Glass-Painters of York. I. The Chamber Family," *Notes and Queries*, 12th ser., viii, 127.

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witnessed one another's wills, and administered one another's estates. John Chamber the elder, for example, was an executor for one of his workmen, Robert Wakefield, and also for Thomas Benefield, who was probably his partner. When he died, his brother-in-law, Matthew Petty, acted in a similar capacity for him; whilst the younger Chamber, when he died, left a bequest to Petty. One of Matthew Petty's executors was William Inglish, who had served his time with the younger Chamber, who, at his death, made a bequest to him. William Inglish was also an executor of the will of Thomas Shirley, who gave him 10s. for his trouble. William Inglish's executor was Robert Preston, who not only thought so highly of him that he left a sum of money to pay a priest to say masses for three months for the repose of his soul, but also left bequests to two of Inglish's sons.¹

Many of these York glass-painting businesses seem to have continued for a great length of time, if we make due allowance for the difference between habits and customs which regulated mediaeval trade and craft and the conditions which obtain at the present time. In these days the mere fact that a man has the whole of his stock-in-trade, appliances, and tools used in a business, handed over to him when the former proprietor dies, does not necessarily mean that he has succeeded to the business. An indefinite something which we call goodwill is necessary and all-important, and at the present time this is frequently worth more than the stock and fixtures. But such an intangible thing was impossible according to

¹ "Glass-Painters of York. I. The Chamber Family," *Notes and Queries*, 12th ser., viii, 127, 323, 364, 485; ix, 21.

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mediaeval thought and attitude of mind. There is never, therefore, in mediaeval wills, any mention of a man leaving his business to another, for the simple reason that a man could not be supposed to possess any monetary interest in something which depended upon nothing more tangible than the right of each individual to shop where he or she liked. When these differences are allowed for, however, there is ample evidence to show that the same business was continued through many generations. John Chamber the elder, for example, was free in 1400, in which year we may suppose that he started in business for himself; his son Richard was evidently an invalid,¹ so that when the elder Chamber died he would be succeeded by his brother, John the younger. The younger Chamber died in 1451, after making a will leaving "all the instruments and utensils belonging to my shop" to his son Richard, who had gone away, "if he shall happen to return."² The son Richard did not return, but died within a month of his father. And it would seem the business was carried on by William Inglish, who had learnt the business with Chamber, for we find "Will Glasyer of York," who was probably identical with William Inglish, doing windows for Durham Cathedral, which had previously employed Chamber. Inglish died in 1480, leaving glass and "all the instruments and drawings belonging to my work" to his son Thomas, and the half of his goods to Robert Preston, who must have

¹ Chamber in his will states: "I will that Joan my wife shal have all the goods belonging to Richard my son for the relief and helping of him. And if the said Richard my son shall depart this life," etc. ("Reg. Test. Dec. et Capit. Ebor.", I, 243d. See "Glass-Painters of York. I. The Chamber Family," by J. A. Knowles, *Notes and Queries*, 12th ser., viii, 127).

² *Ibid.*

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been his partner,¹ for when Preston died he bequeathed back again to the son Thomas all his "scrowles"—i.e. drawings rolled up—and many other trade appliances. Preston also bequeathed many other tools to his apprentice Robert Begge, who was then within a year of being out of his time, and Begge probably succeeded Inglish and Preston in the business and inherited the tools, cartoons and all; for in St. Michael-le-Belfrey Church there is a window believed to be his work, containing a figure of St. Christopher which is based on the same cartoon as the figure of the saint in All Saints', North Street, which is probably by one of the Chamber brothers.² Begge's son William was free in 1529, and might have been in business for twenty or thirty years after that date, so that there is a fair amount of evidence which, though not absolutely conclusive, is nevertheless sufficient to show that there was more or less direct continuity of practice and tradition, if not actual descent.

Another York glass-painting business, that conducted by the Petty family, was long established. We first hear of Matthew Petty when he witnessed the will of John Chamber the elder in 1437, at which time he must have been of legal age, and it is more than likely that he was aged forty or more at the time, as the other two witnesses, John Chamber the younger and John Newsom, were free of the city in the years 1414 and 1418 respectively. From then until Robert, the last of the line, who died in 1528, there was an unbroken succession of members of one

¹ "Glass-Painters of York. The Inglish Family," by J. A. Knowles, *Notes and Queries*, 12th ser., viii, 323.

² "Glass-Painters of York. The Preston Family," *ibid.*, 12th ser., viii, 485.

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family succeeding each other in the same business.

The Thompson family had a still longer record; for Richard Thompson was free in 1492, whilst the last of the line who followed the business of a glazier did not die till 1620.¹

The Gyles family covered a period of time which was almost as long, for Nicholas Gyles became free of the city in 1578, whilst Henry, his grandson, lived until 1709.²



A GLAZIER'S SHOP

From a drawing for Swiss Glass in the Victoria and Albert Museum

¹ "Glass-Painters of York. The Thompson Family," by J. A. Knowles, *Notes and Queries*, 12th ser., ix, 163.

² *Ibid.*, 12th ser., ix, 269.

Autobiographical Notes

VERONICA WHALL

These notes were sent to the Editor to serve as material from which he could compose the brief comment of Miss Whall that appeared in the article about English women in STAINED GLASS.¹

It is such a delightful outline of a happy life and successful career that we are moved to share it with you.

I WAS born in 1887, the daughter of Christopher Whitworth Whall and Florence Chaplin. My father was a pioneer in the revival of the craft of stained glass; teacher, lecturer and author; and to his teaching, and name, I owe more than it is possible to estimate.

My mother was also an artist, mostly in pastel portraits. Until she married, she lived the studio life with her elder sister, who was a sculptor, — well known at one time for her portraits of pedigreed animals. When my father and mother met and married, they were both 34, and both very poor. They took a tiny cottage a few miles out of Dorking in Surrey, the outhouse of which became my father's studio, with a curtain between him and the cow, pig and chickens!

I was the second of five children: a brother older, and two younger, than myself (also a sister who died at four years of age).

¹ Winter, 1941.

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When I was six we moved into Dorking, to have easier access to London, as my father had to travel backwards and forwards to see to the carrying out of his windows. His work had become very much in demand, and he himself was wanted to lecture and teach, and generally take his place in the activities of the Arts and Crafts Exhibition Society, the Art Workers Guild, and the London County Council scheme for technical schools. We came, first to the house of an artist friend, on Chiswick Mall, for three years, and then to 19 Shaftesbury Road, Hammersmith, for 23 years. These were the happiest of my life. We were in the midst of a busy and interesting group of artists and craftsmen, musicians and writers.

My mother's sister lived with us for a time. She held a class for modelling, which I joined. There was never any thought of my being anything else but an artist. I had been drawing ever since I could hold a pencil, and helping my father in many small ways with his work.

When I was 14 (by a special concession, the age limit being 16), I was allowed to join the first L.C.C. Technical night-school class for lettering and illuminating, under Edward Johnston, which had just started in an aged house in Regent Street. My father had a stained-glass class there, but he would not let me join it. He preferred to teach me in his studio at home. He used to give me the small tracery pieces of windows to paint, when they were filled with stars or patterns which were within my scope. I remember the tracery of the big East window of Tonbridge School Chapel. This was painted by a girl student and myself, in a top room at Shaftesbury Road. We had to invent different "snow-crystal" patterns for the

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stars. In some of them, with a fine needle, we wrote the names of our favorite heroes and heroines from history or fiction! I wonder if they will ever be discovered!

About this time my father built the studio at 1 Ravenscourt Park, five minutes' walk from Shaftesbury Road. This has stood the test of the years, though we have moved to several different houses. Six years in Chiswick, where my father died, seven years next door to the studio, and two years in Stamford Brook, where my mother died. Then, my eldest brother and I, being both unmarried, moved into the studio itself, where we still live.

I had always loved pictures and stories about fairies and spirits, and when I was 16 this love was stimulated by a visit to Ireland with my father, who was asked to help the Irish League with the revival of crafts and industries. He gave them one of his most promising assistants, Mr. A. E. Child, who settled in Dublin as right-hand man to Miss S. H. Purser. Her work as portrait painter and pioneer of Irish stained-glass — The Tower of Glass — is too well known to need mention here. We had some wonderful experiences in Ireland, staying with Miss Purser, and going with her to every stronghold of the League. To hear the choir of St. Patrick's Cathedral (endowed by Mr. E. Martyn), the beginnings of the Abbey Theatre, Lady Gregory, W. B. Yates, "AE" Russell, who gave me one of his fairy pictures drawn from life! I came back quite "fey," and painted picture after picture of fairies. Two years later, when I was 18, I exhibited the first of these — four in one frame — at the New Gallery Summer Exhibition. It was sold for £30! My first money!

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After that, for many years, I exhibited at most of the big galleries in London and the provinces, generally with success. Lord Dunsany bought several. But all the time stained glass, and my father's need of me, was my safe anchorage. He thought a lot of my work, and did not care for me to go to any school to risk the danger of picking up the germs of decadency, with which all the art schools were getting more or less unhealthy.

I made a wild decision to get "trained" when I was 25. I went in for the examination for entrance to the Royal College of Art, meaning to join the School of Sculpture, under Professor Lanteri, for the sake of improving my drawing. The examination work was, for me, particularly stiff. A very highly finished conte drawing, two feet high, from the nude. Two tracings from it, one filled in with muscles, the other with bones, and both named in Latin, from memory. Also various timed drawings from life. A bare two weeks to do it in, and I knew *nothing* of bones and muscles! I bought Thompson's Anatomy, hired an Italian boy model of Frank Brangwyn's, and worked; well, *very* hard! I passed with honors.

Some of the work had been done in the College, and this they kept. I heard afterwards that it had been framed and hung in one of the corridors as student's work! Theoretically I had become a student, but I never took advantage of the privilege. Ill health, and lack of courage to take up the new life, kept me at my father's elbow, and I continued to draw children and baby angels.

I almost rebelled again on several other occasions, breaking out into "a studio of my own" in some room or other, in some house or shop near by, and holding

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life classes with friends of my own age. I was just playing about, but seriously wishing to paint big pictures like those of Rembrandt and Watts. (Some hope!)

My father sometimes took articled pupils. At about this time he had Miss Rachel Tancock, now Mrs. M. de Montmorency, and an artist-craftswoman in stained glass, and it was with her that I got a certain amount of what I was pleased to think of as "real" training. My father was engaged upon some big windows at the time, and he took the opportunity to hire models and teach us to draw from the life at the same time as doing his own work. It was always an education to watch him at work. I learned to draw quite a lot when he used me as model, because then I could watch him, if the position allowed. Often he would dictate letters to me while he was working; this was another opportunity to watch and "inwardly digest."

We really had grand times in those days. Work was work, and play was play. But it was difficult to tell them apart. I sometimes think we played rather hard most of the time! Life was very full: too full to sit and worry over anything for long anyway, and that makes for happiness. Often I have worked with my father, far into the night, when we were on some big job promised for a certain date, or preparing for an exhibition.

Such a time was before the Arts and Crafts Exhibition at the Royal Academy in the winter of 1916. It was a great occasion. The Temple of the "Fine Arts" had long been antagonistic to the "Crafts." (As though there was no craft in "fine" art, nor "art" in fine craft!) My father and I, with a few of his assistants, worked there for three weeks before the ex-

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WINDOW IN CHIDDINGSTONE CHURCH, SURREY
BY VERONICA WHALL

AUTOBIOGRAPHICAL NOTES

hibition opened. The great *Burlington House*, Ye Gods!

During the war there was little going on in the studio. Everyone joined up. My three brothers were in France, and myself (part time) in a V.A.D. Hospital. But afterwards there was the sad harvest of memorials. I say "sad," but there was glory in it too. The mourning clients were not of the usual type; there was the impersonal feeling of national sacrifice, which drew client and artist closer together. We had a tremendous amount of work, much more than we could take. My father's health broke down and he was ordered into the country to rest.

At this time, in 1922, he formed himself into a private company,—Whall & Whall, Limited,—thinking to make things easier for me when he could no longer direct. From that time on, the burden of interviewing clients, making designs, directing the work, and training new assistants fell ever more and more completely upon me, until his death on Christmas Eve, in 1924.

I had always the counsel of my eldest brother, and the help of a secretary, who was with us for ten years. The forming of the company has made things easier for me in many ways; but I too often feel the truth of the fact that my father was the "Whall" and I the "Whall Limited" in our partnership. I have been fortunate in the support of his admirers, and the help of the assistants he trained. Together we have carried out a great deal of work during the past sixteen years. Much of it I feel he would have approved, notably a memorial to him in the Lady Chapel of Gloucester Cathedral, completing his own great work there. His remembered words of keen criticism,

STAINED GLASS

sharp and pointed, though kind, come to me still at times, and prick me into obedience.

Two permanent collections have examples of my work, taken with my father's, but distinct as being mine. There is a colored sketch and cartoon for our window in Urchester Church in the Victoria and Albert Museum, and a cartoon for our window at Ledbury in Brussels National Museum.

Hobbies? — A cousin and I once had a little craft shop for 18 months, through which I made and sold over 300 wax baby dolls, and carried out a commission, for "The Daughters of the Empire," for a portrait doll of H.R.H. Princess Mary, for the top of the Christmas tree at Windsor Castle, and had the honor of presenting it to Queen Mary and the Princess. Embroidery, weaving, and a certain amount of essay writing. Many of my mother's relatives were on the stage, also one of my brothers, which led me into designing and dressmaking for theatrical work. But stained-glass windows and their offshoots have really been my life.

French Glassmen of This Century

KATHRYN CREAGER AND VIRGINIA LA MONT

Research Department, Studio Angelico, Adrian, Michigan

"The windows of a church demand, in order to give to each composition the color and order desired, the soul of an artist and a saint doubled with the intelligence of a hagiographer and a liturgist." *

BY REVERTING to the technique of the Middle Ages, modern French glassmen have regained a profound depth of color and a brilliance as of precious stones. Admittedly, much warmth and beauty was added to an already rich palette by experimental chemists during the late 18th and early 19th centuries. Being thus provided with new dangers in color variety, the recent artists deserve credit for their manner in utilizing as an inspiration what might have become a distraction.

Although the glassman cannot consider his art independent of other forms of art, he must follow, for the most part, the independent principles and accepted procedure of the craft. Primarily, there must be a wise choice of glass. The nature of the window, its placement, and construction must be considered in turn. Finally, the window depends, for its full beauty, on the intensity of the colors in composition and the inequalities of transparency.

From Canon D'Angel's treatise on glass in his *L'Art Religieux Moderne* we quote this vigorous statement of the specific function of modern glass in the church: "In accord with earlier aesthetics, modern art like that of the Middle Ages, considers stained glass as the medium which

* G. Arnaud D'Angel, *L'art Religieux Moderne*, Grenoble, 1935.

STAINED GLASS

isolates the interior of the church from the exterior world. . . . It sees it also as the life-giving spirit of the temple since it modifies the atmosphere with a constant interplay of light and shadow varying with the season, the day, and the hour. Thus, each of the members of this organism of stone is placed in a setting which will bring out the best features of the parts in the whole. Columns and pillars lose something of their dryness, the shadows of the vaults are colored, the immensity of the aisles is filled with discreet shades, everywhere a dynamic force of hidden life lends itself to the outbursts of liturgical song. Parallel to these material changes in the environment, the window itself becomes accentuated. During the mediaeval period and even up to the beginning of the 20th century, the window is too often only an image in the minds of many masters of the craft; in our day, from a religious point of view, it is a means of instructing and edifying the people, but before all else, artistically, it creates a colored atmosphere difficult to achieve."

Each epoch has its peculiar psychology to which the artist must adapt his works. French artists have combined the traditions of the mediaeval craftsmen with the modern discoveries in glass manufacture. Marbleized, and *chenille* glass — comparatively new products of the glass industry — opened new avenues of application. To study the "new" one needs only to examine Mlle. Valentine Reyre's creation in the chapel of the *Grand Séminaire* at Cambrai where she utilizes the peculiarities of process and material in modern manner.

Hébert-Stevens and his co-workers, Pauline Peugniez and Rimuy, maintain that windows depend upon architecture even to the extent that they receive from it color, harmony, style, and spirit. Hébert-Stevens treats red, blue, green, and yellow as foundations and achieves his characteristic effects by suppressing one, exalting one, and carrying the other two in very subdued quantities. This group investigated the new

FRENCH GLASSMEN OF THIS CENTURY
combinations made possible by claustral dyscylne of
bitumen.

To heighten a color, the eminent Mlle. Huré places the complement near by. She advocates replacing tedious handwork by new processes of craftsmanship to allow more time to the purely artistic part of the work.

Jacques Grüber attains unique effects through his colors and lines, while Georges Desvallières, designer of the windows at Douaumont, says the subject should be in the midst of tones to inspire the most expressive harmony in the artistic means employed. Charles Mauméjean declares simply that in order to design an inspirational window one must use beautiful glass and execute it freely.

In the revival of this ancient art the artist can exercise intellectual freedom with dignity and beauty comparable to that of the first masters. Windows worthy of special recognition because of the talent expressed by the artists are, according to Canon D'Angel, those of: Maurice Denis at *Saint-Paul* of Geneva, the chapel of the *Prieuré* in Saint-Germain-en-Laye, at *Saint-Louis* of Vincennes, and at the *Saint-Ésprit* of Paris; Barillet, Le Chevallier, and Hanssen at *Notre-Dame de Monligeon* (Orne) and at the church of Biville (Manche); Hébert-Stevens at the churches of Beuvraignes (Somme), of Plessier and Bandeville (Siene-et-Oise); Mlle. Valentine Ryre at the church of Audincourt (Doubs), at the *Grand Séminaire* at Cambrai. The Canon concludes with a mention of Raincy and of Coray (Finistere), of the famous windows of Père de Faucauld at *Notre-Dame des Missions*, and the great windows, *Fiat*, and *Le Christ et le Foyer* of Jacques Grüber.

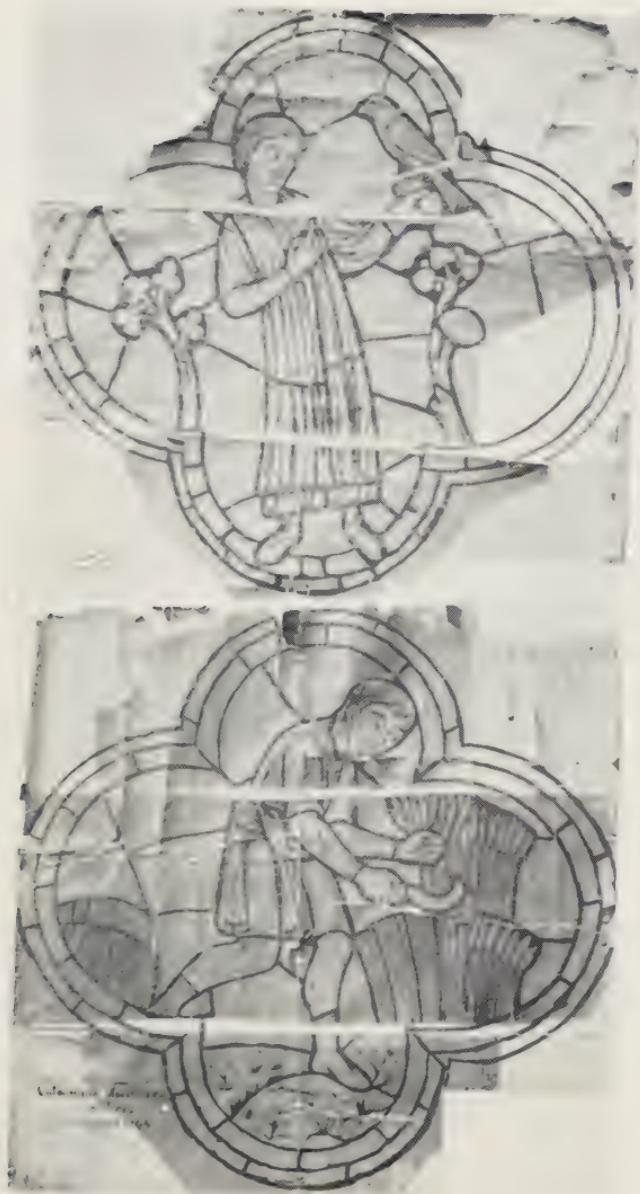
The Choir Rose Window in Notre Dame Cathedral, Paris

GEORGE HIEMER¹

A FINE 13th century rose window that escaped the attention of many students of early stained glass is the great choir rose window in the Cathedral of Paris. This is due to the fact that the window is practically hidden by the organ, and has therefore, as far as I know, never been photographed because of the small space between the window and the organ. This very fact made the window doubly attractive, and I decided to make a tracing of it during my stay in Paris.

It proved to be a rather difficult task because nobody was allowed to make any copies without the special permission of the *Ministère des Cults*. I got in touch with this agency, and after getting my landlord to vouch for me, I obtained permission. With this permission and the necessary drawing material, I went to the Notre Dame Cathedral and looked up the Sacristain, who was extremely polite and helped in many ways. Ladders had to be tied together, hoisted up to the choir, and we tested the reinforcing bars to see whether they would stand the pressure of the ladders.

¹ Member of the firm of Edward W. Hiemer and Company.



THE SEASONS — SUMMER AND FALL
TRACINGS FROM THE WESTERN ROSE WINDOW
CATHEDRAL OF NOTRE DAME, PARIS
BY GEORGE HIEMER, 1894

STAINED GLASS

Finally I got to work by fastening the tracing paper directly onto the window and following line for line. I obtained tracings of all figures, but unfortunately through moving around, most of them got lost except two medallions which are part of the circle of seasons. The center piece, which shows the Madonna and Child, was my prized possession, but this also got thrown away for waste paper by careless movers. However, a color section which I made from the tracing on the job was preserved.

The window itself starts with the center containing the Madonna and Child, then a circle of ornamental shapes, then a complete circle of kings, apparently representing the Jesse tree of the Blessed Mother. The extreme outside consists of quatrefoils showing, as mentioned before, scenes from the four seasons. The ones shown on the two remaining tracings probably represent Summer and Fall. The window probably dates from the early part of the 13th century. At the time I did this work, the window had several bullet holes dating back to the French Revolution.

Long after returning home, a letter arrived from the Sacristain who was so helpful, requesting to know what I was going to do with those drawings. The best answer I could think of was to send him a 30 litre barrel of Munich beer.

Notes—Correspondence—Comment

Windows in Air Raid

LONDON, ENGLAND

Dear Mr. Skinner:

I HAVE received the Winter number of STAINED GLASS and have read the article on British and Irish women artists with great pleasure. Many of them naturally are well known to me personally. One was my pupil; another was my studio assistant for a time.

The reproduction of my own *Moses* window is admirable. You will be sorry, I am sure, to hear that this window and a companion window (*Christ and the Children*) were destroyed in an air raid almost a year ago. The ruins of the building where they had been stored for safety (as it was hoped) have only now been completely excavated. A pair of smaller windows belonging to the same group, and stored in the same place, were found undamaged.

Yours sincerely,

WILHELMINA M. GEDDES

The Ultimate!

BERKELEY SPRINGS, West Virginia.

B The Reverend H. H. Rowland, pastor, said last night that new stained glass windows would soon be installed in the local Methodist Church at an estimated cost of \$11.50. Installation is expected to be

STAINED GLASS

completed at the time the new \$2,400 chamber pipe organ is added.

Cumberland, Md., *Times*

Thank You

MELBOURNE, VICTORIA, AUSTRALIA
Editor, STAINED GLASS:

I DO NOT know the state of my finances as regards subscription, but as your magazine STAINED GLASS is such a valuable organ I take this opportunity of forwarding two dollars, being subscription for another year's supply.

Yours faithfully,
D. TAYLOR KELLOCK, D.A., E.D.I.N.

Joke

MRS. WOOR had died, and Dad wanted to put up some sort of memorial to her. A stained-glass window in the local church being suggested, Dad agreed, and left all arrangements in the hands of the minister.

At length the window arrived, and was fitted into position. Dad, in an unusually excited frame of mind, set out to view it.

The minister escorted the old chap into the church and, with a flourish, indicated the window, which depicted an angel.

"How do you like it?" said he.

Dad gazed at it thoughtfully.

"No good," he grunted.

"Why, what's your objection?"

"It ain't a bit like the old woman."

Coast Banker, San Francisco, California

NOTES—CORRESPONDENCE—COMMENT

Cover Print

A NOTHER portion of the Good Samaritan Window, Bourges.

The unfortunate traveler being despoiled by the robbers.

The quarter circles continue the story of the Fall of Man, with Adam and Eve in the Garden of Eden being warned by God, Eve tempted by the Serpent, the Expulsion, and the Angel guarding the gates of Paradise.

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“The Good Samaritan Window has been restored by someone who scorned to make his restorations tone with the rest of the window. In the color plate that I had made from an excellent Lumière plate of this window, the engraver very carefully accented all restorations. This means that the effect of my reproduction is somewhat more spotty and restless than you would find the window itself to be.”¹

¹ Charles J. Connick, *Adventures in Light and Color*.

OFFICIAL CALL

The Thirty-fourth Convention of the
Stained Glass Association of America

WILL BE HELD AT

Hotel Warwick, Philadelphia, Pa.

Monday, Tuesday, and Wednesday
June 22, 23, 24, 1942

Article II of the By-Laws Reads: FINES — Any member not present at a regular or special meeting, either in person or by proxy, as provided for in Article IV, shall subject himself to a fine of Ten Dollars (\$10.00).

F. P. OPPLIGER, *General Secretary*

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KNOW ALL MEN BY THESE PRESENTS, GREETING.....
the undersigned, being a member of the STAINED GLASS ASSOCIATION OF
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.....of.....as.....
true and lawful attorney, in.....name, place and stead, to vote as.....
proxy, at the Annual Meeting of the Association, to be held at Philadelphia, Pennsylvania,
at the Hotel Warwick, on June 22, 23 and 24, 1942, or on such other day or days as the
meeting may be thereafter held, or any adjourned meeting thereof, hereby granting
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name at the said meeting or meetings, in voting on all questions or matters that may
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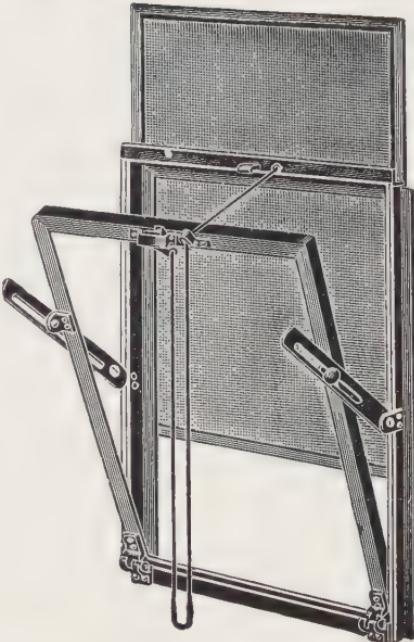
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